

# THE BIG TAKEOVER

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WRITTEN, EDITED  
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JACK RABID

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POWERFUL RIFFS, HOOKS AND MELODIES COME TO NEW YORK

3RD ANNIVERSARY  
ISSUE!!!!!!!!!!!!

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REPLACEMENTS  
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S.S. DECONTROL

A7 - S.Y.O. PRESENTS  
(STUPID YOUTH ORGANIZATION) DOK

CIRCLE JERKS  
STARTS 10:00 PM  
20 TH

RANK & FILE  
M.D.C.  
FLIPPER  
DICKS  
(ANGRY SAMOANS)  
LA REPORT #7

KRAUT

MURPHY'S LAW

AGNOSTIC FRONT  
LEGAL WEAPON

(his addition)  
Tue MAY 17

FROM LA  
BYO COMPILATION ARTISTS...

JONESES

AND FROM SAVANNAH REAR PRIMA CAUSSETTS

CHRONIC  
DISORDER

AND THE NEW TITILLATE

AWOL

MAY 28

AT  
RORO'S

FANTASTIC  
NEW RECORDS:

DAMNED  
LEGAL WEAPON  
JONESSES  
CHANNEL 3  
DESCENDENTS  
JERIAN DOBS  
TOXIC REASONS  
BLACK FLAG  
MINOR THREAT  
RUTS  
RUTS D.C.

GAS  
SLAUGHTER & THE DOGS

T.S.O.L. Photo by  
GODDUS courtesy

of the Veinays  
Legal Weapon

photo courtesy  
of LEGAL WEAPON

Healing Graphics  
(top 1/3 of this page)

by SUMISHITA BRAHM

Legal Weapon

TRUE SOUNDS OF LIBERTY



Allo agen everyone, nice of you to throw another quarter towards intellectualism instead of to Donkey Kong or Mrs. Packman. What's that? You want your quarter back? Errr, sorry, too late. 2

BIG ANNOUNCEMENT: For the first time since co-founder Dave Stein dropped out in 9/80, the Big T actually has two (count 'em, two) staff members. Hooray and hoorah, aside from yours truly (ruling really, right Jimmy?), Sumishta Brahm has now officially become a member of the staff. I'll still be writer/editor and publisher (have you ever heard of such tyranny?), but she handles the artwork dept., as well as west coast distribution (some) and photography. She's been doing this stuff for a while, so it's time she was recognized as something more than a contributor. Lastly, she again designed the top half of the front cover for the fifth straight issue.

2nd Big Announcement: THIS IS the 3rd Anniversary issue of this modest (hmmm) rag. Well I'll be. Didn't think I'd make it this long. I went out and had a wild party and all my friends showed up: Tom Collins, Harvey Wallbanger, Rob Roy, Jim Beam, Jack Daniels, Shirley Temple, Bloody Mary, the Beefeater, everyone was there. Well, anyway, thanks to everyone who's supported this earstwhile endeavor for the past tree yeahs. I dooo aprayshate it.....

Thanks to 1) Dave Stein (and other Steins) for the typewriter and everything else, 2) Jenny Kanter and Nadia for execution help as well as Ed Vodvarka and Barb and 3) to others like Tim Sommer, Jeff Roberts, Glenn Friedman, Kimm Gardener, the Joneses, Legal Weapon, Mike Rage, Bill Stevenson (from Baltimore), Alexander-Hammer, Dave Parsons, the people in LA (Mitch/Mary, Kat/Brian, Shaun, Steve, Marianne and Jim Corradi, Social D., Dan, Anna, Glen, CH3), Frank at Ritz, Greg W, Chip and Tony Kinman, Alejandro, Rat Scabies (thanks for letting me play), Alan from Destroy LA, Lynn too, Uncle Herb, Javi, Garth, Dave Satz, the Vrainies, Tesco Vee, Truly Needy and especially to Donny Cowan (without whom....). Lastly, thanks to the Circle Jerks for letting me play that set with them at A7 (if anyone took any pics of that could they please contact me? I'd love to have 'em for my album...) and to Doug Holland and the S.Y.O. for setting up these great Teusday shows there. Hello, (thanks) and Love to Tara

#### NEW YORK NEWS, HAPPENINGS, EVENTS, ETC., ETC. PART I, RECORDS

Adrenalin O.D. (the pride of New Jersey) finally released their 7 inch 'Let's Barbeque' EP., and it's a good representation in some ways it's the Jim Foster show (turn that guitar up a bit louder guys, haw haw), and it sounds like they stuck Dave's drums across the street and down the block, but it's still pretty powerful, and it contains most of the elements of the AOD wacko, off (any) wall idea of humour. To be brief, that instant classic, 'Suburbia' is here, and if you can resist singing along with the chorus strain, you'd be something. Good show, mates. Also, the hardthrashin' Urban Waste got their Ep. out as well. OK, if I've got to listen to manic thrash, this is first rate stuff-pure intensity, go for all throats style. I've never been the biggest fan of this stuff, but I gotta give credit where credit is due.. Stuff is haaaaaard. The Young and Useless put out their 'Real Men Don't Floss' EP, the 2nd Rat Cage Record (3rd if you include Crucial Truth), and it's surprisingly not bad, with of course the bafflingly (how's that for a word) absurd cover of 'Funky Music' and the opening clincher "All we do is hang around cuz we are young and useless" which really says it better than so many bands. A new surprise each day. Meanwhile, No Thanks put out a thrash record as well. Not too bad from the musicians standpoint, and the female vocalist sings her entire larynx onto the mike, like a blast furnace. Again, not too bad, one possible constructive comment would be if she would sing a melody instead of the tuneless explosion, this would stand out a bit more-but they've got plenty of time and this is just the start-pretty nice people too, intelligent and all. Lastly, from Javi the Savage, editor of Big City Fanzine, comes the (you guessed it) Big City compilation (7 inch), featuring a bunch of A7 bands that are fairly well known. Well, this is certainly miles better than the Rotten to the Core Comp, probably XKI and Armed Citizens being the best stuff here. And why are people complaining that Javi put his own band here (savage Circle)-christ, he did all the work and put up the money, he'd be making a mistake not to put his band on there. It seems simple to me... 5 singles in 3 monthes for NY-not bad.

#### PART II NEWS

I know this was supposed to be the annual spring NYC rapup, but my heart just wasn't into it, you know, so I don't want to cheat anybody-maybe next issue. Anyway, in short order: Heart Attack sacked Danny, the 2nd guitarist who joined late last year, and are back to being a 3 piece. AOD and Jim Foster parted company, Jim being Replaced by Roadie Bruce, and Paul now plays guitar on all songs as well instead of just 3 or 4 like before. Jim has formed a new band deep in the heart of NJ not too far from beautiful downtown Summit (a legend in its own right). The False Prophets also split with their drummer Matt, and a girl (think her name's Donna, not sure) is in now (she's pretty good) after Pat Blank (ex of Undead) filled in for a while. Speaking of the Undead, Bobby's got 2 other guys playing with them now, and god, they are great! Remarkable (no cut on Pat or Nat, of course who are forming their own band.) Even Worse took a 4 month break, while studying for exams, Beastie Boys have a new guitarist, John Berry departing and forming This Way to Glory. The latest Reagan Youth (past year or so) includes Al (martin Rushent) Pike on bass who is a great bassist and the Betrayed's ex drummer (great, a Chords fan) and are really quite good. XKI broke up and at least one of the members plays in No Control now. Kraut gets ready for a summer Nationwide tour to support their hot selling An Adjustment to Society LP (already into 5 digits and counting), the Bad Brains are finally touring the UK (their 2nd try after being sent back from Gatwick in 79), playing a few dates with Charlie's new/old version of the UK subs, the Nihilistics are getting ready to release an LP (can't wait) on a new label, and up in Bridgeport, the phenomenal C.I.A. are soon putting out their debut 7 inch EP, a must! Sorry, that's all I got room for (good english huh)

#### Part III The State of Thins. Shows (editorial comment)

For the past 3 monthes, almost all the big shows have been at Gildersleeves in NY (as you'll no doubt notice in the live reviews section) as well as scattered suburban clubs. These shows have been very important (and really great besides), because they've been consistently putting in the big shows week after week with local bands opening-thus we've had a chance to see everyone on a good stage and good PA in a nice (not too big but not small) place. How's this for 3 monthes: Minor Threat/Kraut/Heart Attack/Black Flag/Minutemen/T.S.O.L./Nig Heist/Angry Samoans/Undead/SS Decontro.



Note on following editorial: It is meant to express an opinion - it is not intended as an attack - The N.Y. B.Y.O. no doubt has their own opinion and the subject is open to debate. This is my view. You of course are asked to make your own judgement, but make sure you know all the sides to the issue at hand

Legal Weapon/Even Worse/Husker Du/Replacements/MDC/Dicks/DRI/Joneses/Circle Jerks/Necros/Reagan Youth/Beastie Boys/False Prophets/Abused/Mob/Misguided/and a host of others I can't think of off the top of my head, and 4 Boston bands as well as Crucifix even cancelled dates there. Not bad, eh? Also, CBGB's continues to do matinees on Saturdays (the Gildersleeves shows are from 8-1 Sundays) and now more often than not on Sundays too. Now to the editorial comment: Recently a new organization called the NY chapter of the BYO staged a boycott of Gildersleeves shows, the reason being that Gildersleeves was proofing at the door. The BYO meets every Sunday at 3 at 217 Bowery for anyone interested. I attended the meeting following the boycott and I was not impressed. It's too early to judge, but in my own opinion, I think that they don't really understand the business side of the music. More importantly, for them to call themselves the BYO, they must engage themselves in activities that benefit the scene here, and all bands, to encourage, promote and help. So far they have done one thing, and in my 7 years of watching shows I've never seen anything more destructive. Everywhere else in the country people are crying to have shows, and here we try to get rid of them. It is a shame that they were proofing, but they did accept any fake id. that came their way, and besides, minors in NYC aren't underprivileged. Between the CBGB's matinees and 2 or 3 a7 shows they have 4 or 5 shows they can see a week, which really is something compared to about 1 a month in the midwest of sometimes even worse, and it's no better in DC. Ok, to the real point, why a boycott. Why should a club be penalized for abiding by the law? (A law they didn't make) Just because other clubs take the risk of having their license taken away by letting in kids doesn't mean that Gildersleeves are villains. (or unfair to kids) For instance, when MDC heard about the boycott, they personally went to the club to check out the charges. Said Dave: "In general, there is no reason for a boycott. The people who are running it are cool, there aren't any fascist bouncers, or other rotten security, most of the staff seem to be kids from the scene, the prices are reasonable, and no one seems to be getting ripped off." "We'll play our show here as scheduled no matter what." What's more ridiculous than that? That they didn't even bother to ask or negotiate. They just paraded in front with their signs as if they were picketing a slumlord. At the meeting I went to, only one person out of 60 took Gildersleeves' side. 3 times they voted and 3 times they decided to continue the boycott, at which point I opened my big mouth (after waiting with my hand in the air for some 15 minutes before Ray recognized me, thanks Ray) and reiterated Johnny's idea that they ought to just talk to the people running the shows. They decided to send a delegation, and through negotiation, minors are now allowed in to at least some (if not all) of the shows. However, the promoters now must pay the club extra \$\$\$ for the inconvenience and possible loss of business, so the ticket prices will probably be a bit higher. More importantly, the BYO probably thinks of this as a big triumph, when in truth it was almost a major catastrophe, since the promoters, faced with such militant business-crushing action came this close to saying, "well why should we continue" and closing down operations, and it would have been back to traveling 60 miles to see all the bands who don't play for 50 bucks when their expenses are 2 or 300. And avenue C is not a safe place for a club either guys (where they're thinking about starting one).

HUSKER DU AT  
GILDERSLEEVES  
4/10/83  
Plus by Jaxx 0410



Secondly, I wish I was not on the monitor show. I couldn't believe they ended up calling it "Slamming, a new phenomenon". Sure they were favorable, but as Timmy S. put it so well in his letter to People after their pointless article, "What if the Beatles were only remembered for inspiring mob scenes and teen hysteria?". Slamming is insignificant. It's a few kids having fun. (though I think more often than not, nobody knows why they're doing it anymore-it's a ritual, nothing more, and don't give me that old line about getting out aggression-run around the block, that would do it-you don't fool anyone with a grain of intelligence). The main thing is the bands, but how can I really blame this press, when at every show, the slammers, go too far, and end up distracting, hitting, annoying and sometimes injuring people who just want to stand on the side and watch the show. Unlike LA and other places, kids here don't confine the dance to a specific area, but instead, take over the whole club, which is ridiculous, and not very considerate either. But what do you care, you're enjoying yourself, so what if no one is watching the band-they're not very important compared to you right-Sure I'm unfairly generalizing, but just a few of these types insure that punk in New York will be an issue of survival instead of fun and entertainment or a place to hear bands express pertinent social feelings/ideas. And, people here are getting more narrow minded by the day. There are alot of nice, fun, interesting people here, and New York is Ok since there are so many shows, but NY is now the worst place in this whole country that I've seen in encouraging creative activity. Perhaps that is why, we don't get any new creative bands, and instead everyone sounds like 300 others. What happened to innovation? Nobody wants to hear it, but NY has gone steadily down the tubes the last X year and it will die and no one will care. It's time people went to shows and enjoyed themselves instead of turning each show into the wargames.

#### Part IV Live Shows

There have been too many good shows these last 3 monthes-we'll probably get spoiled. Damn, and this Friday is the Dead Kennedys at the Beacon Theatre. And who's coming? DOA/Toxic Reasons, Vibrators, G.B.H., Jody Fosters' Army, CH3, Minor Threat and more. (A lot for the next issue) Plus, with the places to play, they'll be plenty of local bands playing as well. On to the reviews:



## LEGAL WEAPON

This was their first East Coast tour. Who are these guys(/girl) you ask? You've probably seen their two LPs in the stores, 82's Death of Innocence, and March 83's Your Weapon, and if you were either aware and/or fortunate, you found a copy of their first 12 inch EP back in 81, a 5 song do-it-yourself package called No Sorrow, which was ~~deleted~~ after it sold out its pressing of 500 copies (2 of the songs, 'No Sorrow' and 'Pow Pow' were later rerecorded and found their way onto recent LPs, 'Sorrow' on the Death of I LP and the other on the American Youth Report Comp LP). Singer Kat Aurther and guitarist Brian Hanson remain from the original lineup formed in 79/80 after the breakup of Kat and Brian's band the Silencers which began in 77/78. Kat enlisted Pat Bag who had just left the Bags taking the rights to the name with her, and another drummer Charlie and recorded the 12 inch. After Pat quit and joined the Gun Club, two former members of the Adolescents came in (Frank Agnew and Steve Soto), and this lineup made the Death LP. At the time of its recording (12/81), Frank and Steve joined the reformed Adolescents, and two members of the OC band Saigon (which put out a 4 song 45 on their own WIIII records in 81), Adam Maples (drums) and Eddie Wayne (bass) replaced them in time to do the backup vocals on the Death LP. This is the current lineup that recorded the new LP, and judging from this record and their recent appearances, this is by a large margin the best LW yet. When I purchased Your Weapon, I was so stunned and taken by the booming/crunching sound (fans of the sound of the U.K. Subs' Endangered Species LP would definatly find this as attractive) and the high-powered vocals that I played nothing else for weeks, and I literally dropped everything when I found out they were playing at the Cathay De Grande in Hollywood. What I saw there was reinforced by 3 mesmerizing NY appearances, 1 at Gildersleeves with SS Decontol and the Abused and two at A7, one a surprise appearance with the Circle Jerks and Kraut and 4 other local bands (what a Teusday at A7!), the other a Legal Weapon farewell party. Make no mistake, this is a punk band with a rock and roll/blues/motown/you name it background, and they play haaard, with good variety in their set. It's rare indeed that 4 fantastic musicians get together, all with different focuses/styles, and it all blends into coherence. In many ways, they challenge their own material instead of just playing it, and their stops and starts and changes are terribly precise. They are definatly one of Americas top 10 punk bands I think, and perhaps Los Angeles' best kept (but obviously not "for long after this nationwide tour) secret. Final note: if the power-chorded attack of the band doesn't get you, than Kat's vocals will. There are very few vocalists who can really sing in punk, and even fewer women to boot. Kat is one of them, and if you need proof, try 'Waiting in Line' from The first LP or just about anything else they've recorded. Damn! Also, lastly, I forgot, one of their best songs, 'Daddy's Gone Mad' appeared on the Hell Comes to Your House LP, although I think the later version on the 1st LP is superior. Give this band a go!

## T.S.O.L.

As a niteclub MC would say, this band needs no introduction. The majority of punk oriented fanzines turned their back on T.S.O.L. with the release of their 2nd LP (and 3rd 12 inch) Beneath the Shadows, with a few notable exceptions (particularly the terribly open-minded blockbuster monster fanzine from DC, Thrillseeker). This LP is not the sort of record, however in my estimation, that you play a few times and give up on. I think it goes beyond punk, it stretches the very creative center of punk into new directions, (probably the grossest failure of much of modern, generic hardcore is it's incessant repetition), something that was just expected as recent as 3 years ago, but now a valuable and neccessary example, in that T.S.O.L. are one of our upper-level bands. The haunting, lonely and depressed feelings of love that is no more is every bit as pertinent as the angry/pentup/personal feelings that early Black Flag articulated so well, and like BF, T.S.O.L. music reflects the content of Jack's (what is it this time, DeLauge?) pen so well, that it is not just another good album, but an impressive piece of work that hopefully will open up the minds of both the already converted and the skeptical about the legitimacy of punk music, and that there's something more going on here than a bunch of whining/violent/anti-social kids trying to scare their parents (the variety I saw on the Quincy rerun last night). This was T.S.O.L.'s 3rd East Coast tour (the others being 11/81 and 6/82) and without a doubt their most impressive. Their show at Gildersleeves March 20 proved to any doubters that T.S.O.L. are just as powerful as ever, and their musical progression, bolstered by Greg's keyboards, adds such a dimension to even their older numbers, since their set tastefully spanned all 4 of their records (the 7 inch 'Weathered Statues' EP is the other). A highly visual band, they were just great-wish they had done a few more NY shows. And the new one they did 'Darker My Love' shows that if their reported breakup is only temporary, they've got yet another direction to throw at us. It's time that new music writers recognized the efforts of bands like Legal Weapon and T.S.O.L.. Just because they've been classified or grouped into the punk market or have some connection with it, it doesn't mean that they aren't doing anything less attention deserving as bands critics like like X, Gun Club, Wall of Voodoo or any other band around doing something new and exciting. LA does it again, what say?

## THE JONESES

The Joneses also recently toured the East Coast for the 2nd Time, fresh off the release of their new 12 inch EP, Criminals which sold out its pressing of 2000 in 2 days on American Standards Records, including another version of 'Criminals in my Car' (the great B Side of the hard to find 'Jonestown' debut 45) and their cover of 'Crocodile Rock'. The record is pretty good (it's fun and upbeat, ya know, I like dem kinda rekids) although I prefer the sound quality of the 45 and the cuts on the BYO Comp (Someone Got Their Head Kicked In), but I won't complain too much. Like last time, they did dates all around the area, playing at City Gardens in Trenton, (with Flipper), the Dirt Club in NJ, the Left Bank in Westchester and Gildersleeves in NYC with the Dicks, M.D.C. and D.R.I. as well as Pogos in Bridgeport, Ct and this Sunday's matinee at CBGBs. Their new bassist (replacing Steve Olson who quit for personal reasons) used to be with Levi and the Tribe and he fills in well-hear he's permanent. Also, I was surprised and definatly delighted to see them do the song 'Cover Girls,' the B side of that great Klan single, (their version of the Seeds' 'Pushin' Too Hard' which can also be found on Rodney on the ROQ Vol I). Guitarist Steve Houston used to be in the Klan (as well as AKA). They also did some great covers of Johnny Thunders' 'I Wanna Be Loved' and Chuck Berry's 'Bye Bye Johnny.'. The Joneses are a good band in the 50's rock/Dolls/Heartbreakers tradition; taking it one better by adding a punk sound to it, and they are really so much fun, a quality missed at so much of today's "serious" shows that I can't say enough good about it. That the Joneses can survive and prosper shows once again the variation of the LA scene, a scene that thankfully can support bands as diverse as Channel 3, the Leaving Trains, the Last, the 3.0 Clock or the Minutemen. Why can't we have some of that here (some record labels would help, I tell you).



### Husker Du and the Replacements

More variations of U.S. punk/hardcore, these 2 bands hailing from the Minneapolis/ST. Paul area. They both hit town at the same time, even playing one show together at Gildersleeves. Both somehow landed shows at the Wednesday "Music For Dozens" concerts at Folk City (other bands like the Minutemen and the Three O Clock and Dream Syndicate played there as well), and even more impressive, the Replacements somehow got a show at Danceteria, a good place to see a new-music band that has unfortunately (can you blame them?) shyed away from punk since its reopening in its 2nd location, the only other punk oriented bands that I remember seeing there were T.S.O.L., Kraut, and the Red Rockers. This is, by the way, a similar policy adhered to by the Peppermint Lounge, who since the Chelsea show has had but 2 (the Joneses opening for the Blasters and the U.K. Subs) Until punk cleans up its act, we can't expect this to change. Anyway, back to the bands. Husker Du were very, very aggressive on stage. I was never much of a fan of the Land Speed Record live LP, but I find the last single, 'In a Free Land' (their second 45) and the new LP/EP Everything Falls Apart much more to my taste, particularly side 2. Quite a trio, they really put alot of themselves into that performance, and were called back for more despite the small crowd on a rainy Sunday at Gildersleeves. They have a unique style I'm happy to report, although it didn't seem that way last year. I think they've got it now. The Replacements sound a bit like what you'd get if you crossed Motorhead and old D.O.A.... Definiate Metal edge, but with punk style riffing. Their new LP Hootanany should be out by now, to go along with their other 2 12 inchers, the Replacements stink EP and the Sorry Ma, Forgot to Take Out the Trash LP and their debut single. They jump around alot on stage, don't they, whew. Check these guys out as well if that's your kinda style. I thought they were both pretty good.

### The Damned

This issue's British entry is the Damned. They finally hit NYC for the first time since the shows at Hurrah and the aborted set at the Showplace back in 79 (they skipped the East Coast on last years trek) and the memorable CBGB's dates in April 77. Since 79, they had cancelled at least a half a dozen scheduled and advertised shows, blaming booking agents and management that booked them without asking the band. 4 years and actually 3 LPs later (since Machine Gun Etiquette hadn't been released yet when they came last time) the Damned did two shows out at Network in ISland Park NY (Long Island) this past weekend, May 27 and 28, the last shows at this club who are either closing or changing their format. The club was packed both nights, and gad, it was hot, resulting in the band removing their shirts (except Dave Vanian that is) and the Captain even donning shorts for Saturdays 3rd encore. Friday they were pretty good if a little sloppy (they hadn't played in 3 weeks, but more importantly they couldn't hear each other on stage due to monitor problems,) but on Saturday, with the monitor problems worked out, they were right on the mark. Their latest LP, Strawberries is an exceptional piece of work, several different styles blending together to make it the only British LP so far in 83 to really take over my turntable for a great lenght of time. 'Ignite' and the awfully catchy 'Generals' (you'll have this one in your head for weeks!) are my two faves, maaaaan, but the entire LP after that is just beautiful. Why didn't more people learn after the Black album that these guys are truly musicians and fucking great songwriters? Just take a song like 'Under the Floor Again' off the new LP (written by Rat Scabies, who shows that he is more than the World's greatest drummer 7 years running (although Chuck Buicuits, Dave Ruffy(Ruts), John Maher (Buzzcocks, now Flag of Convinience) and a few others like Mark Laff (1st Gen X LP) are up there too)) and you'll probably see what I mean. Riffs, Hooks, mood-creating sounds. What more could I ask for? The big surprise in their live set was their concentration on their older, straightout punk material. (a check reveals the following: 4 off Damned Damned Damned (who'd have thought it), 8 off Machine Gun Etiquette and but 2 from the Black Album and 2 from Strawberries (3 on Sat), the rest of the set being 'Disco Man' and 'Limit Club' from the "Friday the 13th" 7 inch EP and a great version of the 50's classic 'Hippy Hippy Shake.' And, fuck, they even did an 11 minute version of the excellent 'Curtain Call' from side 3 of the import Black Album (really good too). I'll be writing more in the next issue after they come back and do an actual NYC show at Pep Lounge in July and another at Brooklyn Zoo. Subsist Paul Grey quit 2 months ago (on eve of UK Tour) to join UFO on their farewell tour. New Damned bassist is Bryn Merrick.

### Black Flag/Minutemen/Niq Heist

Black Flag I wrote about in my last 3 issues since they're here every 3 monthes or so, so I won't focus on them much more than to say that the two nights at Gildersleeves finds the band going increasingly in the HM direction, but pulling it off without losing most fans like me. Probably, they are able to do this since they look so tortured and so intense when they play, and their sound reminds me of a forest fire. I like the lyrical direction Henry's headed in-pain, pain and more pain-it's gut wrenching. Also, Robo joined his old band the 2nd night (they did Sunday and Monday March 13/14) for versions of 'Louie Louie' and 'Police Story' which were very exciting-good for you Robo! (now a popular drummer with the Misfits). As for the Minutemen, I was astounded, both by the band, and in particular, the bassplayer Mike Watt. I haven't seen a guy tear at a bass like that in my life, and I certainly haven't seen someone so in command of his bass strings since Segs of the Ruts left town. They were especially their energetic selves at the folk city shows CIRCLE JERKS AT LEFT BANK, MAY 13th, 1983 (PLUS THIS PAGE BY JACK RABIO)

Earl Keith (nice dreds!) Chuck Greg G. Hurley M. Watt D. Boon





the Wednesday before. Although they make good records, I've come to the conclusion that the Minutemen are the kind of band you experience instead of just casually watch or listen to. If you have a chance to see them live once in your lifespan, jump on it! Sheeee. As for Nigheist, they were even funnier than last time-not my kinda humour really, but it sure amused the hell out of me. They should really go on MTV, mixed in with the inane April Wine or ZZ Top videos-that'd b@the day, huh?

### Circle Jerks

You name it, they played there-Gildersleeves, A7, My Father's Place, Left Bank, Showplace, Zappa's, Pogo's. There were plenty of opportunities to see 'em, and it was well worth it. This is the strongest CJs I can remember, despite losing two great musicians (Lucky and Roger) over the years, the addition of Chuck Buicuits (DOA, Black Flag) and Earl (Sac Trust) make them the punk band of today-pity that neither will be on the upcoming Golden Shower of Hits LP or the accompanying 45 but I hear they're good records anyway. Let's Face it, Chuck could make even the worst of bands special, so it's great that he's playing in his 3rd straight popular band. And the whole band seems to be much more aggressive in each and every live appearance now, much more consistent. (For those of you who are wondering what happened to Roger see the news section). I can't say much more since I know all of you caught em at some point of this 4 month tour, but that I'm glad they're near the top of the punk heap cuz they are one of the best and most talented.

### Other Out of Town Bands that Played New York

The Angry Samoans came for their second time (they were here in May/June of 81) for shows at Gildersleeves and Pogos, drawing big crowds on the strength of their latest LP, Back From Samoa. Unfortunately I missed both shows since I was in Los Angeles, but everybody seemed to agree that they were surprisingly awesome, and ya know, it's rare when you see everyone agree like that... Tim S. was supposed to write a paragraph for me about it but I didn't remind him of the deadline so probably next issue.....

Crucifix from S.F. showed up and did a CBGB's matinee which I missed while visiting my folks (Mom's day) but I thought, that's OK, I'll see 'em at Gildersleeves with the Necros. Wrong. They pulled out when they found out about the boycott, a decision I don't respect. They agreed to play the show and were advertised, and I don't think any band should be excused for not honoring a commitment, unless they can't make it or they think that they're about to be ripped off, neither of which was the case-it's a point of debate, but you know, I was pretty dissatisfied since I like their latest '1984' EP and was looking forward to catching them-I feel like I was the one ripped off (and anyone else who came to see em). I think the Necros showed more class in going through with the gig since some people showed up and paid to see 'em. You can argue the point if you like.

Speaking of the Necros, they did a CBGB's matinee the 1st week of March and came back in May for the Gildersleeves show and another at the Latinoamericana loft or something like that, their first shows with new/old guitarist Andy(?) here in NY. I think they've improved tremendously, as evidenced by their new 45 'Conquest For Death'/'Take 'em Up' which is really neat, and if ya ask me (I know ya wouldn't but I'll tell ya anyway) is tons better than their last EP-the LP should be just as good. As a result, I feel they have much more to offer live now than before-and yea, they're worth seeing. All their material is good, but I especially like the cover of the Damned's version of the Beatles' 'Help!' and the Sham covers. Keep it up boys. More midwest bands should come.

S.S. Decontrol is another band that's shown a great deal of improvement both in the playing department (even better now as a 5 piece with new 2nd guitarist Francoise) and especially in their material which is slower, more classic oriented, but not slow-they've gone from being a thrash band (less disposable than the usual thrash, but still common by today's inundated thrash market) to blood and guts, raw energy hardcore punk, a sound more under control and a force for me and you to reckon with. And yes, not only do they do they do a Buzzcocks song (it's even on their new 12 inch Get it Away which I have yet to get but I'm sure it will show this progression) 'No Reply' from the phenomenal LP Another Music in a Different Kitchen (who said the B-cocks were just a pop band-wake up-they were all that and so much more, they just don't make 'em like that anymore), but they also did an old early 60's song, what was it the Shangrilas? I've forgotten now. Definitely a hot Boston band.

Rank and File I featured last issue, but I should say that this time (3 shows opening for the Blasters at the Ritz in April) I knew the material from their LP and they just played so much better. Yes they're country-western, but they do it with a rock edge (their chord changes are so crisp, you can tell they've been together for so long) and their vocals, especially Tony's is where they leave other bands behind. And speaking to them about their old days with the Dils and the NUNS reveals that they put a great deal of common sense around things. Many of you might not know it, but what they're doing now is just as radical or pertinent as what they used to do, and every bit as inspiring. Those who expect them to play Dils songs might as well expect Wall of Voodoo to do Skulls' songs. Some of the most fun I've had at shows in a long time (Blasters weren't bad either). Open up!

M.D.C., the Dicks and D.R.I. came together and did a few shows. D.R.I. (dirty rotten imbecils) were the sort of thrash band I personally don't go for-they seem to play well at such extreme speeds but to me it comes out so indiscipherable and so incoherent-it's just not what I like-you'd probably like 'em if you're an extreme thrash fan. M.D.C. seem to be headed in that direction as well, their current live set is best described as playing their 33 RPM LP at 45, and are probably saved only by the fact that they stick on a chord for a bit and that they're such good musicians-I'd like to see these guys at another style of music, they'd be something. The Dicks on the other hand were just what the Doctor ordered in between these two mile-a-mila-seconders. Medium tempo, old style punk with a new twist (guitarist that doesn't play bar chords much) and loads and loads of good humour, showing that you don't have to sneer through a whole set to get a political stance across. They have a new LP out called Kill From the Heart on SST that's alot like their live set, including their amusing version of Jimi's 'Purple Haze'.

Flipper did about 9 shows and were horrendous. Bassist Will Shatter quit on the eve of the tour and the guy they got to replace them didn't know the chords any better than my Dad does-perhaps only Flipper can get away with this, but not in my book, I think it's cheating the people who pay to get in-hopefully in time the guy'll learn the songs, and Flipper can go back to being Flipper, whatever that means.

Some other bands came like Powertrip, Void, Scream, White Cross, Black Anthem (reformed Crucial Truth) and the Crucifucks, but I missed em all-I just can't get to excited about the out and out hardcore shows, so I don't catch everything like I once did. My apologies.

Many other really good bands like U2, Dexy's Midnight Runners, the Bangles, Simple Minds, R.E.M., the Three O'Clock, Dream Syndicate and Shriekback paraded through here, but since the majority of you could give a toss, I won't cover them in this space.



**LOCAL BANDS**-Just about everyone played, including the first Heart Attack and Nihilistics NYC appearances in a long time. By far the best local band's shows were that of the vastly improved Reagan Youth-Really about time for a record, huh guys? There are so many new bands....The Whorelords and the Blessed both reformed and played Gildersleeves opening slots with mixed results. Neither had existed in the last 3 years or so. Hundreds of thrash bands played, doesn't seem like many actual punk-oriented bands seem to form here anymore. Most of my favorites are still the ones off of the New York Thrash Tape, and Christ, that was 2 years ago(+ a few other bands)! Luckily for me, the Fiends were the only band off that tape that have broken up since. The other 9 (the Mad broke up in 1980) are still around although 5 have different lineups since then (not bad for 2 years, huh?) Also, the Bridgeport bands came down several times. In addition to totally tight C.I.A., Reflex from Pain and the recently defunct Vatican Commandos played here a few times. Two of my favorite local band sets were that of the Young and Useless, who did a wonderful 10 minute medly, effectively throwing out snippets of every obvious punk classic ('Six Pack'/'How Much Art' more) and totally trashing every one of them-as soon as you recognized the song-they'd be on another one already-it was great. Also I saw a band at A7 recently that just broke up (shame), that was hysterical, led by a nightclub type entertainer who made fun of just about every punk convention possible, including a song called 'Anarchy's For Idiots' which I enjoyed immensely, and a trashed cover of Wire's 'MR.Suit.' What's their name again?

#### **SHORT LOS ANGELES REPORT** (March 26-April 3) #7

Aha, you sharp cynics, you've noticed that this is the 4th L.A report in the last 6 issues. You got me flat-footed, like, what can I say? That place just has alot more to offer a guy like me, see? Looks like my timing was 800 times better than in December-I was able to catch 7 shows in 8 nights, and I could have made it 8 for 8 had I wanted to-it was college vacation week, so everyone set up something. I stepped off the plane on Sat Mar 26 and 8 hours later I was at a new BYO hall in Chatsworth in the Valley called Roller Works, an airplane hangerish rollerrink perfect for shows, to see a trully killer show:Circle Jerks/Social Distortion/Youth Brigade/Tourists/one other that I missed. Tourists were the surprise of the evening-like going back to the 1st Buzzcocks LP all over again-Hard playing with great pop structure, heard it was the best they ever played-sure impressed the hell out of me. Youth Brigade did but 5 songs off the original version of the Sound and Fury LP, and also didn't do 'Look in the Mirror,' (a song that really hit me one day as having a fantastic verse melody and excellent lyrics), but they still were very,very good. Some of the best melodies you'll ever hear from a hardcore oriented band/vocalist-Shaun can really croon, and even more impressive, his melodies often don't follow the guitar/bass lines-a sign of songwriting knowledge. Circle Jerks went on next and did what's called a marathon set-over 40 songs! This was their farewell before 4 month tour)show and nobody knew it then, but it was their last home appearance as a 5 piece. They went straight from song to song all night and everyone was pretty amazed at their stamina. Social Distortion went last for some reason. I must have seen 50 S.D. T-shirts walking around that night-these guys have alot of loyal fans, that's for sure, and I'm one of 'em-even though they played all their songs at about 3/4 of the usual speed (imagine 'Under My Thumb' at about 37 R.P.M.), I still liked 'em. They encored with a Credence C. R. cover, what's it called, 'Bad Moon Rising'? Quite an evening. Next night the Joneses played at an outdoor carnival in El Monte-some wise guy introduced them as "Stars of the US Festival" (yuck yuck)-I won a little stuffed dog for making 4 straight baskets so I was in a good mood (Does this sound like a Flipside review?-just kidding guys)and the Joneses were funny and real good-My last chance to see em with Steve on bass. That night we went to a Shakespearean period play at the L.A.County Museum and who should be on line but Danny, vocalist/lyracist for the now infamous Wasted Youth. Said the rascal, "Actually, I come to these sort of things all the time-I love literature." And yes, he is an awfully intelligent fellow-Made me realize how much of his 35 I.Q. lyrics must be parody. Learn something new everyday. The following day in a Ralph's supermarket I sped around the corner with my cart in the frozen food section only to almost knock over some blond guy's cart who on closer inspection turned out to be Chip Kinman, former guitarist for the Dils, now with the wonderful Rank and File-it was quite a week let me tell ya-still a bit dazed, we tried out a Channel 3/Kent State/Mad Parade show at a little dingy basement club in Arcadia called Roxanne's. Mad Parade threw in some obvious old covers like the Buzzcocks' 'Boredom'and the Damned's 'Neat Neat Neat' and were sloppy but fun-the guitarist almost knocked himself unconcious when he fell off the side of the stage after a big leap. Hnnnnnnnnnn. Kent. State were pretty solid, but they for some reason didn't play their cut from the Rodney Vol. III LP, which I was waiting all set for. CH3 had what I'll briefly describe as an off night-their set lasted about 15-20 minutes before everything just disintegrated-too bad, it was their first LA appearance in quite a while, the result of some rottenluck that saw 8 straight gigs cancell, most of them on the evening of the show when they showed up to play. The next night (Teusday) found us at the Roxy in Hollywood to catch the Plugz, a band from the old days-I've always liked 'em alot, through both their LPs, but what I saw that night was not my style-They did but one song they've recorded in their 5 years ("That stuff's so old") and what they are doing now is sort of jam/rock-boogie/psuedo rockability/let's party and have a good time type music that left me cold and wanting my 7 bucks back-oh well, maybe you'd like them. Openers the Skanksters were a fun ska band, featuring new,

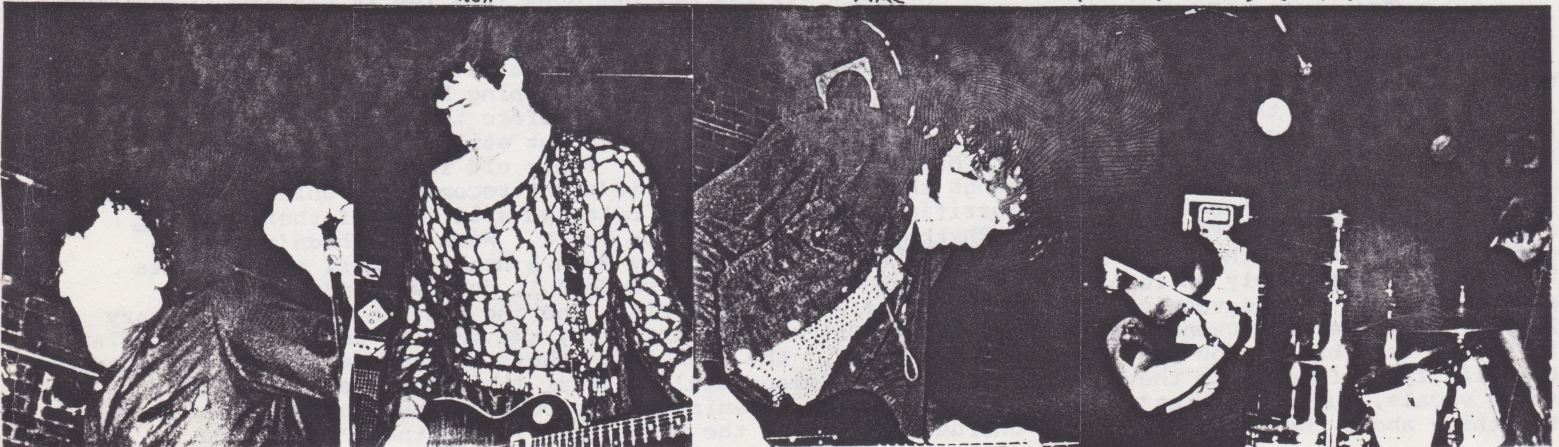
T.S.O.L.'s LAST NEW YORK STAND (AT GILDERSLEEVE'S 3/20/83) (PIKS THIS PAGE BY JACK RABID)

ROBO SITS IN FOR BLACK FLAG ENCORE!  
AT GILDERSLEEVE'S 3/14/83

Jack

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Mike





drummer Kyle C. Kyle, who used to play in some of the old L.A. punk bands (like the Eyes, ~~Skulls~~ <sup>Skulls</sup>, ~~Slugs~~ <sup>Slugs</sup>) some 4 years ago or so. Wednesday we went over to the O.N. Klub in East Hollywood to catch the legendary RIK L RIK, former vocalist for the super F-Word and later Negative Trend before turning solo-you can find him on the good Beach Blvd. comp, and the new single 4 years later. Opening with the new B Side, 'Soul Power,' and closing with 'Dominique' from the A side, Rik was just superb-Maaan what a voice! The band is a permanent (as opposed to backup type) outfit, and they are some punks who really can play, considering that we weren't expecting too much the whole evening was a surprise-the tiny crowd there somehow made the noise of a packed club and called Rik back for 2 encores-one from the Rodney Vol I LP, 'The Outback' and the other an outstanding version of Iggy's 'Funtime' from The Idiot. They say they'll be putting out a new 12 inch soon, so keep a watch out for it, and if you see the single, it's highly recommended-that put us back on the up and up, just in time too, to catch Legal Weapon and Social Distortion at the Cathay De Grande in Hollywood. Originally we had planned to drive down south to the beaches to see Bad Religion/MDC/Dicks, more, but after what LW's Your Weapon had done to my senses, that went by the boards, and I don't regret it either, cuz Legal Weapon was really on key-they brought in a good crowd, too, it was one of those memorable type nights. They even did 'No One Listens' off the old No Sorrow Ep, something they don't often do. S.D. were slow again, but were good again. Friday the Blasters played with Rank and File at the Universal Ampitheatre and the Dickies played the Country Club in the valley, and Derf Scratch's (ex of Fear) new band "the Happy" played, but it was time for a night off. Saturday was the big finale, back out to Roller Works to see Minor Threat/CH3/Aggression/Suicidal Tendencies and America's Hardcore. Missed the 1st 2-happens alot out there-Aggression are one of my favorite new bands-great to see 'em-Channel 3 made up for monday with a better set including alot of new songs off their brand new LP, something about When the Lights Went Out. Minor Threat took over and "kicked butt" (as the guy next to me said-a pretty apt, if simple description) for 20 minutes before the show was stopped-the police were there because someone had gotten stabbed trying to crash the back door to get in for free-too bad-no death or anything, and 2 guys went to jail and had to be bailed out. Thankfully, (looking on the bright side) the local cops didn't overreact like some of their cousins a bit south, and the whole place just cleared out and everyone went home. It probably wasn't too late to catch Agent Orange (one of the great bands of the 80's-put out another LP guys!) in Chinatown or the Bangles in Hollywood, but let's face it, enough is enough. Somehow I was able to stagger onto the plane back the next evening, back to New York's grim reality and crumbling/more or less stagnated new music scene. Since I've been back the Rollerworks went by the boards-the owners sold it and the new owners use it for storage-Darnit, thought they really had something there-free from most police hassels too-And people spreading out pamphlets urging punks not to graffiti and not to vandalize (for the sake of everyone in trying to keep a place where people could go to see a show without being clubbed or ripped off-something I'd like to see here as well. But there will always be shows in LA-even when it doesn't seem like there's anyplace, they always come up with something.

#### RECORDS LPS EPS SINGLES YEEEEEEEECH (THE LATEST FLOOD)

##### THE BEST GET BETTER

Channel 3-'I'll Take my Chances" 45 The very first Ch3 7 inch, and boy is it good-this is my idea of a punk wreckid-Mike Magrann (singer) draws you right in, right into the middle of his emotions, when he slurs/holds the last notes of each verse line. Should effectively stifle any ideas that this band can't write a classic-they've come up with 3 or 4 over the years. Toxic Reasons-Independence, one of the midwests longest running bands, this LP shows considerable improvement over the 'War Hero' (1980) and 'Ghost Town' 45s. Usually I don't like a 1st side that's entirely rerecordings of older songs ('Mercenaries' and 'Drunk and Disorderly' appeared on the Master Tape Comp LP and Zero Boys 'Riot Squad' was on the "Process of Elimination" 7 inch comp as well as 'War Hero' and 'Ghost Town') but the production (recorded at the same hot studio where the Zero Boys did their LP) is so much better, they're like different songs! Not really a bad song on the LP, strongly recommended, although I personally could have done without the booklet (pictures from the same show on each page! Could have been condensed to one page with lyrics) or to be told on the LP sleeve that they are so good. But, I don't care, the music is so good, I'll throw just about any complaint out the window. Minor Threat-Out of Step 12 inch. They've stopped pressing and will probably do it over, but I think this ones awfully good already. They're probably tired of reviews that just say "Another great record by MT" as if that summed up it all" but it's true. However, don't fail to notice the more intricate arrangements, the careful interplay between the 2 guitars, the more moderate tempos, and the less simplistic approach in general. In addition, Ian is really writing from the inside now more than ever, and, like his friend Henry, he's looking at the world without rosy glasses. Like alot of us, he's straining to try to make sense out of alot of life's gross stupidity, and it's not easy-A powerful performance. Legal Weapon-Your Weapon. Said enough about it already, but didn't go into specifics-3 out of the first 4 songs, 'The Stare', 'Equalizer', and 'What a Scene' are packed with so much crunch, the fury is in the sound, not the stance, continued by the frantic, scorching instrumental on Side 2 'Ice Age' (in which they show what kind of musicians they've got-what bass licks! Adam's drumming is more versatile than you find usually, so they make quite a rhythm section-they go above and beyond what's expected. And of course, Brian's flailing but controled guitar style sets up Kat's searing vocals) And when they get a bit quiet, like on the beautiful 'Caught in the Reign', they can really cut it as well. This one's a must-if you haven't even heard it, you may not know what you're missing right under your nose. Black Flag-Everything Went Black Awfully (and boringly) repetitive taken as a whole. However, playing the 3 lineups seperately (suggestion-play only one lineup a day) the record is a classic. Worth it just for Keith's side (Who's this guy Johnny Bob anyway-he must be friends with that guy Chavo)-also pretty cheap for a double LP so you can't lose. Ruts-'Stepping Bondage' 45. Three old songs from some of their first recording sessions 6 years ago, long before the band made it's material challenging/complicated and breathtaking (like 'West One') but still, still, so good and a bit rudely funny, makes me miss the late Malcom Owen even more. Their old label Virgin recently released a 12 inch of 4 of their old songs that are great, but it's not recommended unless you can't find the original releases which are terrific. Also Ruts D.C. released a 12 inch of their Current stuff, vocal versions off their dub LP Rhythm Collision, 3 to be exact. Wish they hadn't used a different version of the 'Weak Heart' music, but it's still very much a heart-warmer, and all Ruts D.C. fans will probably go for this. The Damned-Strawberries wonderful, just wonderful-there's something about Dave's vocals....right on top of Rat's snare fills and the Captain's (say wot?) crazy leads. Paul Grey's rickenbacker always matched Rat's beat perfectly, and this LP is pure Damned. Take it to the used bin if you want 'Second Time Around,' the punk is in their attitude and their challenging, beautifully crafted (with the help of keyboardist Roman Jugg) material like Sensible's 'Life Goes On' (nice vocals, yum) or Scabies' 'Under the Floor Again' (vanian really comes through on this one-there's something about the way he sings the chorus, especially the word "fun."), and there's some old





ABOVE: LEGAL WEAPON TEARS UP THE CATHAY DE GRANDE (3/31/83)

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## LOS ANGELES TRIP PAGE

below: Aggression at Roller Works (Minor Threat Show 4/2/83)

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Above 4 pictures: the Social Distortion Boys at the Cathay De Grande 3/31/83  
Left: The Editor converses with Lucky letter an important topics (girls?) pic by Sumishita



chargers as well. Make that 7 years of excellent music and still getting better with each LP, all 5 of em. The Joneses-Criminals (see their section). The Descendents-Milo Goes To College. Old review, I know, but this album was a wondrous shock-where did they learn to write punk-pop like this? Songs like 'Hope' and 'Marriage' are so convincing, way to go Milo! The guy sings his guts and his heart out on each song, and he's a good communicator-he doesn't hide, he just sets it right on the table for you to think about, and the band made a great record-they're not playing now very often since drummer Bill has joined Black Flag and Milo headed for San Diego but they still do a show here and there-so run/fly/swim to their next appearance. Congrats on one of the best albums in the last 6 months. (Charlie Harper's) Urban Dogs-Urban Dogs. No let down here. Doesn't sound much like Exile on Main Street despite the cover, sounds more like Blues oriented U.K. Subs. The new 45, 'Limo Life' is included here, probably the best song on a really wonderful LP-really thoutful. Keep on Running Charlie, Till You Collapse, you've got too much to offer. The old Vibrators' cuts like 'I Need a Slave' are nice too, and Knox did a fine job, as did Alvin, though I doubt he plays with them anymore. The Necros-Conquest For Death/Take Em Up. This is more like it. Makes the 'I Hate my school' EP look like Child's play. Spot perhaps makes them sound a bit too much like Black Flag (a bit of that on the Descendents LP and the new Husker Du LP as well but it's only a minor beef since the sound is basically good), but the main thing is the band is starting to really put it together in a less jumpy, less confused, and much more straight to the issue style. The Last-'Up in the Air' 45. God, 5 years later and the Last sound like the Stranglers now. This is a single, however, that really grew on me. What happened to Joe's voice though? Both on this and on the cuts on Warfrat Tales comp, he sounds alot different from the old Last records, almost british. And hey, what happened to the other Nolte brothers that figured so prominently on the three singles (like the classic 'She Don't Know Why I'm Here') or LP and 12 inch? Times change I guess, but ace producer Vitus Matare is still here playing keyboards and the band still has alot going for them-glad they're still around-I've always enjoyed their pop oriented sound and the thoughtful lyrics. 'Up in the Air' is especially good. Slaughter and the Dogs-new live 12 inch on Thrush. They lie! This is not from 77, I can tell Phil Rowland's drumming style anywhere, and he didn't join the band till late 78/79 when he left Eater after their demise. More likely, these are probably the three encore cuts left off the live at the Factory LP that Thrush released last year, in that 2 of them were their big hits, surprisingly not on that LP, 'Where Have All the Boot Boys Gone' and 'Cranked Up Really High' as well as another I've never heard before, 'Twist and Turn.' Sounds like the same show when played back to back. Good, good record for you old style punk fans, too bad you can't read the press clips sprinkled across the front, they would have been very interesting. The 3 O'Clock-Baroque Hoedown EP. Little sad, since they're playing right now at Folk City as I type this (work's gotta get done ya know-a deadline is a deadline), and I've really fallen for this record-Very 60ish with modern production (including the Easybeats' cover 'sorry') but sensuous melodies, and tasteful production. Punks stay away, but rock fans in general will probably really like this disc. It even opens with a little inside joke most undoubtedly missed. The record was recorded at the same place where the Weirdos did their Who What Where When Why 12 inch 4 years ago, with the same producer Earl Mankey, and coincidence of coincidences, Three O'Clock (who used to be Salvation Army incidently incase you never heard) now sports the same drummer as the Wierdos did then, Danny Benair, and Barouque Hoedown starts out with the exact same drum beat intro on the opener, the beautiful 'With a Cantaloupe Girlfriend,' as the Wierdos' opener, 'Happy People.' Putting on the 3 O'Clock record was really deja vu. Finally, there's just something about this singer that really grabs me. The Saints-'Follow the Leader' 45. Better to get the LP Out in the Jungle since both of these songs are on it, make sure you find the French original with the red painting (New Rose Records), it's vastly superior in sound quality to the later British release with the different cover (Flickknife Records). The Gas-From the Cradle to the Grave. Less hard punk edged as the sensational debut LP Emotional Warfare, the charging pop replaced by just as effective, slow sensuous mood-setters. Beautiful record, although I personally feel that Donny Burke's gruff singing was better suited for the hard stuff. He is one hell of a lyricist, and there is still not a really happy song on this one either. Burke's heart has been knocked for a loop, and he's down-women, employment opportunities, social life, broken dreams-there's no place Donny can turn to find any solace or contentment in the midst of harsh existence, so he responds like most broken-hearted people-with despair, a touch of bitterness, and loads of cynicism. Like the first, a powerful lyrical experience with the music to really back it up. Again, real hardcores should shy away. The Misfits-new live 45. Not available to the general public, but if you see it, get it-the Misfits turn in a more than credible performance. A new dimension to already good material. Good quality sound too. Last chance to hear the Goog's drumming. 100 Flowers LP.-Why did they break up-a mish mash of styles, an interesting record that both draws you in and kicks you the hell out. Like the Urinals' (the band's earlier name) records, they use elements of noise/chaos sounds to stun you rather than to irritate you. Interesting record, although I wish I could have caught their act. The last of the Happy Squid records? Now for some shorter jabs: Double O EP-like many DC bands, released post breakup-from the sound of this, it's too bad, they were a little more inventive, and a little less copyist than some of their brethren. Not bad at all. Good luck to E.N.B. (Eric's new band). Albertos Y Lost Trios Paranoias-Cruising With Santa. What are they doing on New Hormones? The outfit that brought you the Snuff Rock Ep 7 years ago, and other classics like 'Heads Down No Nonsense Mindless Boogie' are still making me laugh. The Fuckups EP-a band from the SF Bay area that has a bad reputation for a lot of things, but what do I know, I'm from NY. Judging from the music, they're OK, they have their moments, nothing real fantastic or essential, but you might want to pick it up (Nice to see Legionaire's Disease's old stickman still going tho), and this same review can be applied in a different way to the Urban Assault 45. Nothing real special from first listens, but may grow on you in time. Roach Motel EP-bout time I reviewed this one huh? This Gainesville, Fla band is high on juvenile humour (take it for what it is and don't get too offended or exited about it) and plays slightly better than usual fast punk. A plus for the light approach, which I always like to see, 'specially on cuts like the now controversial 'Wetback.' Dead Rock 'n' Rollers 45-some band from Jersey, dig? But who are these guys-Jeez, what a hysterical record. Right up there with my George Carlin records-very, very funny guys. A real nice surprise, if you see it lying around the store, demand that the proprietor put it on his turntable-neither of you will regret it. Noise From Nowhere Comp EP 7 inch-Kent State the only band I had previous knowledge of (the other 3 being Modern Industry, Manson Youth and Moslem Birth, yeech, what band names!), they weren't kidding when they said nowhere, could this be bands from the Marshall Islands? From Guam or Easter Island? More dirgelike (cal punk actually) material I find myself playing now and again. In some ways the bands are just as good as the other LA bands that get around. Scream-Still Screaming LP. Another late review, get off my back, already. Seriously, a good accomplishment-the first Dischord band to take advantage of the new 8 track facilities at the now famous Inner Ear Studios (the Minor Threat 12 inch is the second), Scream at least tries to incorporate different elements into



their... guys obviously are... constructive criticism is that it would probably have been better as an EP about 1/2 it's length, it really wears me down trying to listen to it as a whole without feeling like I need something more nice to listen to. Not bad though. ■ The Hates-Panacea 12 inch EP. Where's they get the pop edge/sensibility? One of Texas' old punk bands (around along with Legionaire's), they're making something a bit different now, and I think it's pretty good, darn if it isn't (hi Norb!). ■ Willfull Neglect 12 inch-for the most part not to thrilling, a bit too generic for my tastes, buuuut, as constructive commentary, I'd like to say that on the 2 slow songs here (1 on each side) the playing is good, and I like it. If they stop trying to sound like the other guys, and possibly concentrate more on this sort of material, they could be really good, ya know-potential is certainly there. Lastly, I know it's been said before, but they really don't need to put a sticker on it that says "hardcore"-I'm sure we'd find out ourselves. ■ Life is Beautiful So Why Not Eat Health Foods/Mood of Defiance LP. 2 more from New Underground recs. Say hey, great to have another Bags cut (they make great recs don't they), hey Craig, is that it for the back catalogue? Hope not, although that 'Disco's Dead' cut is sort of useless. Shattered Faith is still sounding entirely different from their old single/comp cuts days. Is it the same members? M.I.A. is different from the great M.I.A. from the Smoke 7 Records-they were from Las Vegas and this one's from Cal. Oh well. Germs cuts almost inaudible live. All in all, some good stuff and some bad stuff like most comps, but worth it for the Bags and Vox Pop and a few others. Mood of Defiance is experimentalist. Like the comp, I think some of it works, some of it doesn't, I'll let you decide. Great for this Guy, who's it, Gary Kail? that he keeps putting out interesting records. ■ Also, the British band the Straps put out a pretty good LP-one of the few Brit bands I like these days-Good Animals cover (well actually they didn't write it either, but so what) especially. That's all I feel like reviewing. ■ Oh, the Freeze EP-from Boston (Guilty Face)-best thing they've done yet-not quite classic, but terribly good hardcore with distinctive vocals and the usual Freezie'n thought-producing lyrics. A few tapes Borsht is a bit standard, but is saved by great recording quality and some spirited playing-they're from up north of NYC, could be up and coming. ■ The offenders from Texas are real good, wish they played the speed of their old 45 ('Lost Causes' I think it was called) in that the faster tempos all but throw them into the mush of notso talented bands, and the Offenders deserve better-they can play and riff well. Ah well, enough of these reviews-you probably already skipped ahead by now and aren't even reading this sentence right here, so why I even bother is beyond me. Look, you didn't read this did you? You're on the news section already- hah! I knew it. Then again, you would never know since you'll never read this part anyway. How bizzare! I could be writing any old gibberish like Sid rose from the dead yesterday and formed a band with Darby and you'd have missed it too, or that Keith Levine is the new 2nd guitarist for MDC. Or that Mike Ness has given up rock 'n' roll to become a monk. Or that I'm funny. (What gibberish indeed)

#### NEWS, VIEWS, AND ASSORTED ITEMS OF INTEREST

The Big Takeover is deeply saddened by the news of the breakup (after 6 years) of the incomprable Ruts D.C., something that had been rumoured, but was confirmed by the members of the Damned who are close personal friends. The only breakup that disturbed me to this degree was the breakup of the Buzzcocks in March of 81 after 5 years. The split was quiet, no one seemed to report it, but apparently the reasons were disagreement over band direction. Dave Ruffy is now sitting in with Aztec Camera, Paul Fox is forming a new band the screaming lobsters, and Segs has just returned to the UK with his girlfriend from an exile in Paris. Damn it to hell. R.I.P. Ruts/Ruts D.C., and thanks for the great records and shows. There weren't too many like 'em, certainly none as gifted. Likewise, the news of the breakup of the Gas is terrible. Perhaps lack of recognition brought this band down, I don't know, but it's a shame-they were really providing something real in a jaded/pretentious scene-never afraid to express the truth instead of hiding behind the fashionable. And, fuck, by now you all know that T.S.O.L. broke up last month, seemingly in the prime of their career over disagreements between Jack and Ron. Say it ain't so guys! Rumours continue to abound, the latest one being that Jack, Todd and Greg are playing with Jay Bently (ex Bad Religion/Wasted Youth) and that Ron is working out something with Steve Olson (ex-Joneses). No one knows about Mike Roache. Damn it, I wish they'd just work it out and come back, but it may be too late. They were just getting there too... Another horrible bustup, the U.K. Subs split after 6 years, 3 of them the Harper/Garrett/Gibbs connection. No more U.K. Subs! Baaaaaah. But wait, what's this? Crafty old Charlie Harper went out and found the bassist and Drummer from the first 2 UK Subs Lps, Davis and Slack and a guitarist named Captain Scarlett and have reformed the band, billing themselves as the "old" UK Subs. Gad, what a shock (just 2 months after leaving the US). Garrett/Gibbs and drummer John Towe (Kym Wylie) are said to be sticking together to do something else. Hmmm. By now you've also probably heard that Dez Cadena has parted company with Black Flag, who will continue as a four piece like they used to (so don't bother sending in your application). Dez has been playing around with his old band Red Cross (now Red Kross), who after playing a few shows with both Dez and their regular guitarist Tracy, ended up parting with Tracy. Strange, since Dez is apparently not permanent, and looking to start his own band. Meanwhile, we all know that Roger is no longer playing with the Circle Jerks, who have gone back to a four piece as well. Roger apparently flew away from the tour unexpectedly (claiming sickness) and when he tried to rejoin the tour in Cleveland he was told he was not wanted. It is said that he is forming a band with Jimmy McNichol, an actor and brother of actress Kristy. In another surprise, Minor Threat has apparently gone back to being a four piece, with Brian going back to the bass position. Their newer bassist (Steve?) is out of the band, disagreements on tour apparently the reason, but don't know for sure. New Records out: Meatmen LP We're the Meatmen and You Suck, half live at the Mudd Club here in New York (produced by Al Pike of Reagan Youth) and the other side remixed versions of the Blood Sausage EP. The Meeatmen are currently based in DC if they haven't broken up again. (possibility I hear). Also from DC is new Government Issue 12 inch called Boycott Stabb, supposedly much better than their old Dischord 7 inch "Legless Bull" EP. Also from England, Rough Trade has released another Wire record, made 4 years ago before the band split-it has 3 cuts on it, one of them is actually a reworking of the 45 'Our Swimmer.' Speaking of Wire, they rehearsed recently for a month or 2 to finally make their reunion/comeback after 4 years of solo work, but Colin Newman has given up music permanently, citing religious (Hare Krishna, apparently) reasons. Damn! His solo work was pretty good too. New 12 inch from L.A.'s 45 Grave, their first 12 inch record. Soon to come on S.S.T., finally after a 15 month wait, they're releasing the Subhumans (old Vancouver band) LP, the 2nd by that band, made just before they broke up last year when vocalist Wimpy Roy quit to join DOA on bass. Also from SST will be a new LP from the Stains (the LA one), and the Dicks LP is already out. CH3's LP is already out on Posh Boy, and the Crewd have their first 12 inch out as well after cuts on various compilations. Sin 34 has released their debut LP on their own Spinhead records, home of their 'Die Laughing' EP. Aggression's LP on B.Y.O. Recs, Don't Be Mistaken has finally appeared, as has the new version of Youth Brigade's 1st LP (entirely different from the original version) Sound and Fury, which I think is produced by Thom Wilson and

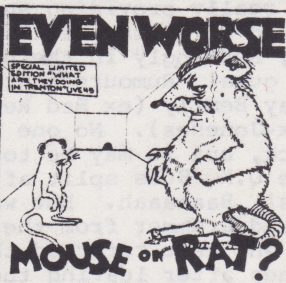


band. Speaking of the BYO, they will soon release a movie filmed on the BYO tour and are launching a new magazine called Generation which should be great (busy guys, huh?) Soon out on tier records is the Suicidal Tendencies LP. Pictures for the cover were shot at the album release party, where Black Flag made their final appearance with Dez. This weekend Black Flag plays the 3000 seat Santa Monica Civic Center with the Misfits and Vandals, billed as the Everything ent Black show, since Ron Reyes is coming down from Vancouver to help sing. Dez will sing too, as well as Henry, but Keith will undoubtedly be out of town... New York saw its own version though at the A 7 Club, when Buiscuits didn't want to play, so the Circle Jerks got Robo to do 5 songs, including 'Nervous Breakdown', 'Louie Louie' and 'Fix Me.' Great to hear Keith sing N.B. again. Social Distortion LP Mommy's Little Monster out soon as well, probably on 13th Floor Records. Bad Religion set to release their second LP, hear it's more pop oriented than the 1st one. Chicago's Effigies also just released a new 12 inch, their 2nd, and first one on their Ruthless label, which probably will release a Naked Raygun disc as well. Rumours of Necros and Misfits doing a European tour together this Summer. Iggy's classic 'I Got a Right' single (1973) to be rereleased we hear, as well as the Rich Kids LP Ghosts of Princes in Towers (both have been real hard to find.) DC's Scream to head out on West Coast trek. Still waiting on the Avengers LP, now we hear it's delayed while the members of that band (split 4 years ago) come in to SF to help on the mixing. Penelope didn't record anything with Howard Devoto, after all, but she did get married while there in the UK. New 45 from T.V. Smith, former singer/songwriter with the Adverts and his solo band TV and the Explorers, first thing he's done in over 2 years. Haven't seen it yet. If you see a new Agent Orange record, be careful, there's a new UK band putting out records, including former members of the chords, and there's another Europe band now with that name as well. Red Rockers (including ex-Stiff Little Fingers drummer Jim Reilley) climbing the charts behind their 'China' single on 415/CBS-most of the punk edge gone but still OK. Can you believe the Clash went platinum and got over a million at the US festival? Good for them, rather see them get it than the hundreds of shlock bands that usually do... Only shows in LA lately at the latest version of the Vex (4th one right?) in E. LA. Should be more shows soon. New compilation tape by Thrasher Mag of Skateboard bands like JFA, Big Boys, Los Olvidados, etc-Get it through the mag. SST now has deal with Greenworld for pressing/distribution. Sounds better than Unicorn. That's all I can think of right now so I guess I'll just shut up..... **REST IN PEACE FAULTY PRODUCTS** Late Flashes: new records expected soon by J.F.A., Secret Hate, Modern Industry, Secret Hate, Misguided, Stretch Marks and more (Armed Citizens) also don't forget Hardcore Tuesdays at AT put on by the S.Y.O. (Stupid Youth organization)- out of towners contact Doug Holland

**BACK ISSUES:** (all of them 75¢, includes postage) (ISSUES #1-6 OUT OF PRINT, DO NOT ORDER)

- #13 (vol 4 ish 1) (3/83) 16 pages (CH3, UK subs cover, D.O.A., Exploited, Black Flag, Minor Threat, Rank and File, Police Riot in LA)
- #12 (vol 3 ish 4) (12/82) 10 pages (D.O.A. cover, Discharge, Effigies, Social D., Youth Brigade, Vice Squad, Joneses, Chelsea, more)
- #11 (vol 3 ish 3) (9/82) 6 pages + insert (Social D. cover, Agent orange, Angelic upstarts, L.A. Report etc.)
- #10 (vol 3 ish 2) (5/82) 12 pages (Kraut cover, NY Report, UK Subs, Anti Nowhere League, Red Rockers, Damned, more)
- #9 (vol 3 ish 1) (2/82) 10 pages (Circle Jerks cover, Ruts D.C., Antipasti, LA Report, etc)
- #8 (vol 2 ish 6) (12/81) 9 pages (T.S.O.L., 999, Professionals, Noise the show, Pete Shelley etc)
- #7 (vol 2 ish 5) (9/81) 4 small pages (only 50¢ for this one) (old D.O.A., sounds article, basic news etc)

**IMPORTANT:** FOR A YEARS SUBSCRIPTION (\$2.00), A COPY OF THE EVEN WORSE 45 (2.50) OR BACK ISSUES, MAKE ANY AND ALL CHECKS OUT TO **CORRADI** OR IT WILL BE RETURNED



Listen up here: I Got Fired this month (happens to the best of us) so make sure you note change of address - (most of you are familiar with it) - so don't send mail to Prudential Lines or else there'll be forwarding delays - Now that I'm an unemployed student, subscription is now 2 bucks - specify issue # to start on. Damn, I was working there almost 2 years, but that's the breaks. To him, on a better note, caught the Dks last night - pretty good show. 5 bands, around 2000 - 2500 people at the Beacon Theater - biggest show we've had in a while. Hey!

Another Damned show this Saturday (Brooklyn Zoo) - will Rat do another 15 minute solo? Good luck to all of you - see you in Sept if I'm still alive!

- I Need Extra copies (with pic sleeves) of the following:**
- CRIME - HOT WIRE MY HEART \$7
  - GERMS - LEXXON DEVIL 45 \$12
  - FLESHMERS - RADIO DIES \$9
  - SCREAMING EP \$9
  - ADOLESCENTS - AMEBA 45 \$8
  - CHIEFS 45 ON PLAYBOYS \$6
  - VOX POP 45 ON PLAYBOYS \$5
  - MAD SOCIETY 45 \$4
  - DAMNED DOOM DEMOS \$7
  - GEN X - PERFECT THIS BOOT \$6
  - SLAUGHTER/DOGS - LIVE LP (NOT LIVE AT FACTORY - NOT ON THRUSH REGS. THE ORIGINAL FROM TQ) \$9

Thought for today: - re-act! :)  
**SHE DON'T KNOW WHY I'M HERE**  
 See that girl with the Raven hair  
 I wish she were mine, but she don't care  
 Cause she don't know why I'm here  
 So many others and just the same  
 They all come out cause it's part of the game  
 But that's only when they're here  
 See that girl with the soft blue eyes  
 They never seem to close or show surprise  
 But they don't believe they're here  
 She's looking at me but I don't know  
 If I look back she'll run on home cause  
 She don't know why she's here  
 Take a look around and you'll see what I mean  
 It never could have been ten years ago  
 The answer should be plain when you stumble see  
 They never felt the kind of pain the real world br.  
 This one's for you  
 You modified petrified hypocrites  
 God! To raise your children like goldfish  
 In plastic Naugahyde cells  
 (Joe Nolle - THE LAST)

**JACK RABID**  
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(Address Illustration by Sunlight)

THE EDITOR AND THE NEW STAFF MEMBER CELEBRATE THE BIG T'S 3RD ANNIVERSARY ON THE HILLS OVERLOOKING THE ENTIRE LOS ANGELES BASIN



AGAIN - IF ANYONE TOOK PHOTOS OF (OR TAPED GAO FORBID) ME PLAYING WITH CIRCLE JERKS (OR ROB) AT AT7, PLEASE CONTACT ME - WILL PAY SOME \$\$\$